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plates in folio and text in quarto. The plates are generally excellent, being made from clear negatives and well printed; and the text by Dr. Bode is comprehensive, condensed and well adapted to its purpose. This work, in spite of its expensive character, should find its way into all important libraries where the history of art is cultivated, for it is only from such comprehensive corpuses of photographic reproductions that the history of sculpture can be conveniently studied.

Whether publications of this character are thoroughly adapted to the financial capabilities of the art-loving public, the publishers doubtless know by the measure of success with which their enterprises have been greeted. We should imagine, however, that the general public is now sufficiently educated and interested in the history of art to demand even more comprehensive corpuses of smaller illustrations at less cost.

A. M.

Il Codice Atlantico di Leonardo da Vinci, nella Biblioteca Ambrosiana di Milano. Riprodotto e Pubblicato dalla Regia Accademia dei Lincei sotto gli auspici e col sussidio DEL RE E DEL GOVERNO. Milano, ULRICO HOEPLI, Editore Librajolo della Real Casa e della R. Accademia dei Lincei.

The success which has attended the various publications of Leonardo di Vinci's drawings has led the Italian Ministry of Public Instruction to undertake the publication of the entire series of 1750 drawings contained in the 800 large sheets forming his famous *Codex Atlanticus*. The history of this volume is quite dramatic. On the dispersal of the collection of the drawings of Leonardo, the bulk of them was acquired by Pompeo Leoni, who, towards 1587, dismembered the collection in order to compose this volume, which from its size received the name of *Atlanticus*. In doing so he paid no attention to the original order, but followed a purely arbitrary arrangement. By the gift of Count Arconati the volume passed in 1637 into the Ambrosian Library, from which it was absent only in a temporary and forced residence in France between 1796 and 1815. It has formed the basis of many studies and yet has not been in the least exhausted as a mine of study. As early as 1872 a fragment or "Saggio" of its pages was published in facsimile, in order to test the question of a complete edition in large phototype plates, such as has now been undertaken. The editing of the work has been undertaken by the Royal Academy dei Lincei. The work will be published in thirty-five parts, each containing forty heliotype plates, at a cost to original subscribers of £48 or \$240. For foreign and tardy subscribers the price will be somewhat more. It was decided that it would be out of the question to attempt a systematic rearrangement of the drawings, so that they

will be published in their present order. The manuscript notes on the drawings are difficult to decipher, are often obscure in meaning, and at times impossible to translate. No translation of them will therefore be attempted; but beside the phototype reproduction, they will be given in an exact transcription; and in order to facilitate their study, a special dictionary will be compiled of words that are obsolete or of doubtful meaning and their equivalent in modern Italian given. The transcription is to be by Dr. Giovanni Piumati; the dictionary by Luca Beltrami.

Some idea of the scope of the work may be obtained from the following statement in the introduction: "In the Codex Atlanticus his marvellous genius asserts itself in the full variety of its manifestations: in military art, with numerous drawings of mortars, among which the important suggestion of rifled ordnance; with various studies on fortifications, and with sketches of warships, including the interesting hint at propulsion by steam power; in astronomy, with observations on the movement of the earth; in physics, with notes on gravity, equilibrium, light, acoustics, flight and other natural phenomena; in hydraulics, with drawings of a number of water-engines and navigable canals; in geometry, with studies for the measurement of the area of the earth, and with the sketches of geometric figures which were destined to enhance the value of Luca Pacioli's treatise, *De Divina Proportionibus*; in mechanics, with drawings of tools and engines of every description for sawing marble, wood, *etc.*; in industrial work, with indications of the process of pavement making and lock manufacture, of weaving and bronze casting; in architecture, with numerous drafts and plans for churches and other buildings, cupolas and monuments; in painting, with sketches on perspective and notes on painting in general. And if the Codex does not seem to be as wealthy in notes and drawings in art as in science, yet the outlines of the paintings of 'The Adoration' and of 'St. John,' the sketches for the equestrian statue of Francis Sforza, and the studies for Leda and for the celebrated portrait of Beatrice of Este, are not less important for the history and study of Leonardo's pictorial and sculptorial creations. Even traces to reassert his fame as a poet are not wanting in Leonardo's Codex Atlanticus."

The sole agent for the United States is Gustav E. Stechert, 810 Broadway, New York. A. M.

ALOIS RIEGL. *Stilfragen. Grundlegungen zu einer Geschichte der Ornamentik.* 8vo, pp. xix-346, with 197 illustrations. Verlag von Georg Siemens. Berlin, 1893.

This book is a consideration of the foundation of ornament, and is based chiefly upon ancient historic art. For eighteen years Herr